Adelaide Central School of Art is an independent, not-for-profit, accredited Higher Education Provider that offers intensive training for students looking to develop careers as practising artists.

In addition to the School’s highly regarded degree program, we also conduct our annual Summer School. These courses are taught by eminent contemporary artists, many of whom also lecture within the degree program.

Tailored beginner’s classes are guaranteed to take the fear out of learning the basics, while intermediate and advanced level courses offer artists the opportunity to extend themselves technically and conceptually.

Small class sizes ensure all students receive one-on-one expert tuition. All courses are held in the air-conditioned studios of the School’s Teaching & Studio Building within the Glenside Cultural Precinct and free parking is available onsite.

Start the New Year with a unique creative experience.

**Beginning Thursday 14 January 2016**

Early-bird fee ends Friday, 4 December 2015 (see policy on reverse)

<table>
<thead>
<tr>
<th>Code</th>
<th>Course</th>
<th>Lecturer</th>
<th>Date</th>
<th>Time</th>
<th>Cost</th>
</tr>
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<tr>
<td>SS1601</td>
<td>Life Drawing Fundamentals</td>
<td>Melanie Brown</td>
<td>Thu 14 - Fri 15 Jan</td>
<td>9.30am - 4.30pm</td>
<td>$470</td>
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<tr>
<td>SS1602</td>
<td>Direct Painting Methods</td>
<td>Louise Feneley</td>
<td>Thu 14 - Fri 15 Jan</td>
<td>9.30am - 4.30pm</td>
<td>$435</td>
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<tr>
<td>SS1603</td>
<td>Painting from the Found Image</td>
<td>Deidre But-Husaim</td>
<td>Thu 14 - Fri 15 Jan</td>
<td>9.30am - 4.30pm</td>
<td>$435</td>
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<tr>
<td>SS1604</td>
<td>Introduction to Abstract Painting</td>
<td>Nona Burden</td>
<td>Sat 16 - Sun 17 Jan</td>
<td>9.30am - 4.30pm</td>
<td>$435</td>
</tr>
<tr>
<td>SS1605</td>
<td>Light, Colour and Form</td>
<td>Louise Feneley</td>
<td>Sat 16 - Sun 17 Jan</td>
<td>9.30am - 4.30pm</td>
<td>$435</td>
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<tr>
<td>SS1606</td>
<td>Experimental Drawing and the Natural World</td>
<td>Yve Thompson</td>
<td>Sat 16 - Sun 17 Jan</td>
<td>9.30am - 4.30pm</td>
<td>$435</td>
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<tr>
<td>SS1607</td>
<td>Drawing Fundamentals</td>
<td>Jess Mara</td>
<td>Mon 18 - Fri 22 Jan</td>
<td>9.00am - 12.30pm</td>
<td>$495</td>
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<tr>
<td>SS1608</td>
<td>Introduction to Oil Painting</td>
<td>Melanie Brown</td>
<td>Mon 18 - Fri 22 Jan</td>
<td>9.00am - 12.30pm</td>
<td>$495</td>
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<tr>
<td>SS1609</td>
<td>The Portrait from Life</td>
<td>Daryl Austin</td>
<td>Mon 18 - Fri 22 Jan</td>
<td>9.00am - 12.30pm</td>
<td>$515</td>
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<tr>
<td>SS1610</td>
<td>Introduction to Watercolour Painting</td>
<td>Arthur Phillips</td>
<td>Mon 18 - Fri 22 Jan</td>
<td>1.00pm - 4.30pm</td>
<td>$495</td>
</tr>
<tr>
<td>SS1611</td>
<td>Acrylic Painting Using Three Colours</td>
<td>Samone Turnbull</td>
<td>Mon 18 - Fri 22 Jan</td>
<td>1.00pm - 4.30pm</td>
<td>$495</td>
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</table>

All courses have a maximum of 12 places unless specified.

We all learn by experience but some of us have to go to summer school” - Peter De Vries
Two-day courses

1. Life Drawing Fundamentals
   Melanie Brown
   Thu 14 - Fri 15 Jan 9.30am - 4.30pm
   This course will introduce participants to the fundamentals of drawing a life model. Aimed at people with limited life drawing experience, this course will build confidence, develop new skills and refine existing techniques. Participants will explore the human figure through a structured series of exercises that build on core observational drawing skills and various approaches to the understanding and application of tone.

Materials
- 12 A1 sheets newsprint paper (80gsm bulky heavy),
- 6 sheets A1 cartridge paper, 1 sheet A1 CA grain paper, 1 sheet mid-grey Canson paper, 10 sticks of willow charcoal (medium and thick), 1 stick compressed charcoal - Black. 1 Conte - White, blade or sharpener, masking tape, hard white plastic eraser, cotton rag.

2. Direct Painting Methods
   Louise Feneley
   Thu 14 - Fri 15 Jan 9.30am - 4.30pm
   In this course students will experience direct painting (‘wet in wet’, ‘in one session’, or Alla Prima). As an instinctual, often expressive and natural way of painting it is used for the oil sketch through to large, planned paintings. Working wet in wet is one of the traditions of Western painting and the understanding and practice of this direct method is invaluable for any artist. This 2 day workshop, for people with previous oil painting experience, will give insights through demonstrations and studio practice, using a non-toxic approach.

Materials
- Oil paints: (suggested brand, Sennelier, available at Central Artist Supplies), Titanium White, Mars Black, Lemon Yellow, Cadmium Yellow, Cadmium Red, Alizarin Crimson, Ultramarine Blue, Pthalo Blue, Yellow Ochre, Burnt Sienna, Viridian, Raw Umber.
- Supports: A3 Canvas paper pad (pref Canson), board, clips. Brushes: a range of hog hair or stiff synthetic filbert brushes in various sizes including nos 2, 4, 6, 8, 10. Medium: Refined linseed oil – absolutely NO solvents or odorous mediums. Palette: smooth & flat (can use grey disposable). 1 stick willow charcoal, palette knife, rags or paper towels, stable jar or perforated container to stand wet brushes up in, paint shirt/apron, journal and pencil.

3. Painting from the Found Image
   Deidre But-Husaim
   Thu 14 - Fri 15 Jan 9.30am - 4.30pm
   This course explores the use of the ‘found image’ in contemporary painting practice. Participants will discuss various technical and conceptual aspects of using found images as the basis for oil painting. The course also introduces considerations regarding copyright law in regard to ‘found images’. Participants will be encouraged to produce a series of studies based on these images which can be developed in to resolved works at a later stage. Please bring a range of found images for discussion and development during the course. The course is for people with previous oil painting experience.

Materials
- Oil paints: Professional artist quality - Titanium White, Lead White, Lemon Yellow, Cadmium Yellow Deep, Yellow Ochre or Raw Sienna, Transparent Oxide Red, Cadmium Red Deep, Alizarin Crimson, Ultramarine Blue. Optional: Mars Black. Brushes: a selection of professional quality bright hog hair brushes nos 2, 4, 6, 8, 10. Medium: low toxic odourless solvent, refined linseed oil or medium of choice. Choice of painting surface (board, canvas, oil painting paper, etc.). Small palette knife, A3 disposable palette, small jar with lid, absorbent rags e.g. old towel, apron.

4. Introduction to Abstract Painting
   Nona Burden
   Sat 16 - Sun 17 Jan 9.30am - 4.30pm
   This course introduces students to exciting strategies for the development of strong non-representational (abstract) painting skills. Students will focus on visual and non-visual source material as well as the important formal elements of composition, colour, tone, line, scale etc. The course includes a discussion about the history and evolution of Abstraction as an art-form and the consideration of the work of a variety of artists. Students will complete at least two paintings of their own.

Materials
- Oil paints: Titanium White, Lemon Yellow, Cadmium Yellow Deep, Cadmium Red, Alizarin Crimson, Ultramarine Blue, Pthalo Blue, Ivory Black. Brushes: flat hog hair brushes Nos 1, 2, 3, 4, 6, 8, 10 and 12 plus 1 larger bristle, approx. 5cm in width. Mediums: Odoless solvent and an oil medium. A3 disposable palette, several small jars with lids, lots of cotton rags, palette knife, masking tape, willow charcoal, glue, scissors and a small jar of Solvits. Supports: 3 A3 sheets oil sketch paper, 2 canvases boards approx. 16” x 16”.

5. Light, Colour and Form
   Louise Feneley
   Sat 16 - Sun 17 Jan 9.30am - 4.30pm
   To understand the workings of colour, specifically in tonal painting, its connection to light will naturally arise. Designed for artists with oil painting experience, the focus of this course is an investigation of colour and its interdependent relationship to light when developing form. Combined with observation of the interaction of colour with light as it falls upon and plays with a surface, we will consider aspects of colour perception, warm and cool, etc. The course includes demonstrations.

Materials
- Oil paints: (suggested brand, Sennelier, available at Central Artist Supplies) Titanium White, Mars Black, Lemon Yellow, Cadmium Yellow, Cadmium Red, Alizarin Crimson, Ultramarine Blue, Pthalo Blue, Yellow Ochre, Burnt Sienna, Viridian, Raw Umber.
- Supports: Canvas paper pad (pref Canson) A3, board, clips. Brushes: a range of hog hair or stiff synthetic filbert brushes in various sizes including nos 2, 4, 8, 10. Medium: Refined linseed oil – absolutely NO solvents or odorous mediums. Palette: smooth & flat (can use grey disposable). 1 stick willow charcoal, palette knife, rags or paper towels, stable jar or perforated container to stand wet brushes up in, paint shirt/apron, journal and pencil.

6. Experimental Drawing and the Natural World
   Yve Thompson
   Sat 16 - Sun 17 Jan 9.30am - 4.30pm
   This course explores the natural world through a range of experimental drawing processes. Starting with observational drawings based on nature, participants will produce drawn works using a combination of materials and approaches to mark making and composition. This course is perfect for both beginners and people with previous drawing experience who want to explore nature as the basis for making artworks.

Materials
- 2 sheets A1 cartridge paper, 10 sticks of willow charcoal (medium and thick), 1 stick compressed charcoal, 1 charcoal pencil, 1 Conte - White, knife or sharpener, masking tape, white plastic eraser, cotton rag. Please note additional papers and materials may be required. This will be discussed in session 1.

Half-day courses

1. Drawing Fundamentals
   Jess mara
   Mon 18 - Fri 22 9.00am - 12.30pm
   This structured course introduces students to the basic techniques of drawing by observation. Moving from line drawings to tonal drawings, students acquire the skills to achieve precision in their drawing and to accurately represent what they see.

Materials
- A2 sketch pad, 4 sheets A1 cartridge paper, 1 sheet mid-grey Canson paper, selection of pencils (eg 2B, 4B, 6B), willow and compressed charcoal, 1 Conte - White, blade or sharpener, white plastic eraser, masking tape.

2. Introduction to Oil Painting
   Melanie Brown
   Mon 18 - Fri 22 Jan 9.00am - 12.30pm
   This course introduces a complete beginner to the essential principles and practices of oil painting. Included in the course is instruction on materials, methods of paint application and insights into key elements of tone and colour. In a supportive atmosphere participants will make a tonal study, start a colour wheel and paint 2 simple still life arrangements.

Materials
- Oil paints: Titanium White, Ivory Black, Cadmium Red Light, Alizarin Crimson, Cadmium Yellow Mid, Lemon Yellow, Ultramarine Blue, Pthalo Blue, Prussian Blue. Brushes: Synthetic filbert nos 1, 2, 3 & 4. Flat hog hair brushes nos 6 & 8. Medium: Painting medium no 2, odourless solvent. Solvits for cleaning brushes. 2 sheets A3 oil sketch paper. 1 14”x18” and 1 16”x20” canvas board. A3 disposable palette, palette knife, 1 stick willow charcoal, paper towels, Glad Wrap (or equivalent cling film), 2 small glass jars with lids, soft t-shirt or cotton rags.

Photography by James Field & Ingrid Kellenbach
The Portrait from Life
Daryl Austin
Mon 18 - Fri 22 Jan 9.00am - 12.30pm
This course is designed for students who have already learnt the basics of oil painting and are interested in exploring portrait painting. Students will be taught the fundamentals of mixing skin colour through a variety of palettes before progressing to working with a model. Utilizing observational skills while learning structure and anatomy associated with portraiture, students will be shown a variety of techniques used by portrait painters to produce a vivid portrait painted from life.

Materials

Introduction to Watercolour Painting | Arthur Phillips
Mon 18 - Fri 22 Jan 1.00pm - 4.30pm
Discover the unique qualities and creative potential of watercolours. This course is for beginners and students with some experience in watercolour. This course will explore how to develop watercolour techniques, from basic washes and wet in wet techniques, through to advanced brushwork. Students will be introduced to basic elements of composition and the watercolour palette and will be encouraged to experiment boldly with this unpredictable medium.

Materials
Watercolour paints: Madder Lake Deep, Ultramarine Blue, Phthalo Blue, Burnt Umber, Cadmium Yellow Pale, Raw Sienna, Cobalt Blue. If you already have watercolour materials, bring them to the first lesson. Watercolour brushes: Hake (2”), 2 imitation sable brushes, nos 3 & 12. 2 sheets A1 cartridge paper, 1 sheet 300gsm Arches Watercolour Paper Rough. Masking tape, tissues, 2 white plastic plates for palettes (ice cream lids will do), 24” x 18” MDF board, 2 water containers (ice cream).

Acrylic Painting Using Three Colours | Samone Turnbull
Mon 18 - Fri 22 Jan 1.00pm - 4.30pm
Acrylics are a versatile, quick drying medium with a broad spectrum of applications, from the most delicate washes through to bold thick textured layers. In this introductory course, students will acquire skills and knowledge as they explore the principles of colour mixing using a limited palette of three primaries. During a series of varied exercises, ranging from abstraction to representation, students will pursue a personal approach, experimenting with expressive brushwork and random effects. This foundation course to acrylic painting techniques teaches aspects of composition, colour relationships, tone and form.

Materials
Summer School Application for Enrolment

Please complete the application form and return with full payment no later than one week before the start of your course to:

Adelaide Central School of Art Inc.
PO Box 225 Fullarton SA 5063

Early-bird discount if enrolment is paid in full by 4 December 2015*.

Name
Address
Suburb Postcode
Tel (M) Tel (H)
Email

Age (please circle) 16 - 18 18 - 29 30 - 39 40 - 49 >50 Please note all participants must be 16 years of age or older at the commencement of the course.

I wish to enrol in the following:

Course
Start date Code

Please give a second preference should your chosen course not proceed
Course
Start date Code

How did you find out about courses at Adelaide Central School of Art?
☐ The Adelaide Review ☐ Word of mouth ☐ Web Search
☐ Other

Payment method
☐ Cheque ☐ Cash ☐ Mastercard ☐ Visa

Please debit my credit card for

Credit holder’s name
Expiry date /

Signature

Summer School fee policy

1 Fees are due to be paid in full upon enrolment.
2 Preference for places in the course will be given in order of enrolment.
3 No refund will be given for absenteeism.
4 No refund will be given for full or partial withdrawal 1 week (or less) before the commencement of the course.
5 For withdrawal more than 1 week prior to commencement of the course, fees paid will be refunded less a 20% administration fee.
6 Courses which do not achieve enrolment targets may be cancelled in which case fees will be fully refunded or transferred to another course.
7 In the event of a course being cancelled, a full refund will be made.
8 Concession: Students, pensioners, unemployed, registered teachers and Adelaide Central School of Art graduates (within last 5 years) receive 10% discount off the course fee. Evidence of a current concession card or teacher registration must be produced at the time of enrolment to receive the discount fee. No refunds will be issued for discounts after fees have been paid in full.
9 Early-bird discount 10% of advertised fee if payment is received in full by the due date.

* Applicants who are already eligible for a 10% concession/early-bird will not receive any further discount.

I have read and understood the fee policy (above):

Signed
Date